

Human Rights Art Exhibition



*Examining the intersection of art, human rights,
social justice and environmental issues.*

2025

2025 Exhibition in Visalia, California



Future Akins Speaking to the College of the Sequoias Gallery Guests

COS Art Gallery Director Statement

The COS Art Gallery is honored to host the biennial Human Rights Art Exhibition at the College of Sequoias in Visalia, CA in Spring of 2025. This exhibition is not only a unique experience to see a diversity of artistic expression through the use of materials but also it is an expanded opportunity to engage our community college students, faculty, staff, and community-at-large in conversations about human rights, social justice, environmental issues, and how art can be the vehicle to drive meaningful conversations again and again.

This year, the exhibition featured 21 artists from several different countries, using a variety of materials such as oil on canvas, photography, bronze, embroidery and textiles, mixed-media collage, and burned book pages. Each artist's work selected, captured the purposeful relationship between art material, subject matter and content. Several comments from students and visitors to the gallery stated "powerful and timely", "beautiful and moving", and "such wonderful and meaningful works of art". Additionally, with each artwork displayed, the artist provided an elaborated statement about their piece. The supporting text provides a deeper dive into the work, as well as an opportunity for our students to make the connections to how complex themes and topics can be expressed through often deeply personal, yet incredibly relatable artworks.

The COS Art Gallery is a visual and cultural resource for our region and most importantly our campus. This exhibition amplifies how a gallery space is a critical asset to not only view and engage with art, but that the space and the artwork contained in it can be used as an instructional tool providing rich discourse that can support curriculum campus wide. It was a pleasure to host a three-person artists' talk and for students to meet seven of the artists during the opening reception. Throughout the duration of the exhibition, the gallery had 551 visitors during our regular open hours and through appointment bookings, giving several docent tours and/or supporting events and workshops; the on-campus university prep high school Environmental Studies class, Native Youth Gathering, Puente, two-day Equality Matters Workshops, and class visits from Creative Writing, Ethnic Studies, English 2, and most of our studio art courses offered in the Art Department. The impact of the Human Rights Art Exhibition will reach far beyond the length of the time the artwork was displayed in our gallery.

Amie T. Rangel

COS Art Gallery Director and Adjunct Faculty of Studio Art

Best of Show: Terry Brewer

While working as a volunteer in Nepal I made numerous treks in the Himalayas. As I traveled across that land, I was reminded how modernization, social upheaval and climate change was rapidly altering the fragile nature of the environment and culture. I pondered prehistoric depictions of now extinct species left by early humans and I imagined how a variety of our successors around the planet, in a possible not-too-distant future world, might render the endangered and extinct species of our time and theirs. What materials will be used, what style? Think post-apocalypse cave paintings. How this future scenario plays out is anyone's guess and limited by one's imagination. One thing certain is that surviving sapiens will continue to leave a mark.

This piece is one in a series titled Cave Paintings, an exercise in imagining a post-apocalyptic world's visual record of possible extinct species. Here I chose the Himalayan Griffon as subject matter because it, like other animals depicted in this series, is a near threatened or threatened species. I personally observed and photographed a number of Himalayan griffons in the Himalayas and on the Tibetan plateau. Himalayan griffons play an important environmental, cultural and religious role in sky burials as practiced by Vajrayana Buddhists, which is restricted in areas under Chinese Communist Party influence. Some examples of symbolism included are a stylized ritual dagger, arrow, laughing skull and a wrapped corpse being transported to the charnal grounds.

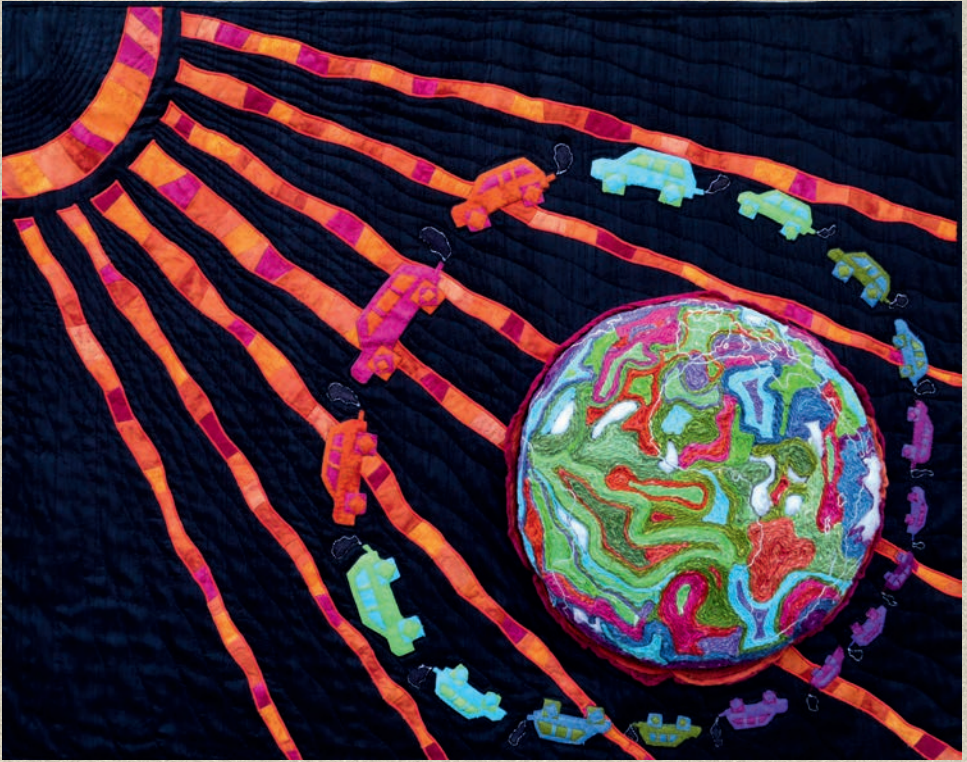
The process for this series especially starts with research of endangered species and selecting ones that resonate with my personal experience along with political, spiritual and philosophical leanings.



Cave Painting #5: Himalayan Griffon

Mixed-Media

Merit Award: Patricia Anderson-Turner



Hot & Exhausted

Artist-dyed silks, cotton, felt, cheesecloth, and string fiber

Merit Award: Myra Eastman



God & Country Series: Protecting Children One Book at a Time

Acrylic on Canvas

Merit Award: Raúl Manzano



Grasping for Freedom, Grasping for Hope

Oil on Canvas

Future Akins



Invited

Mixed-Media

Ernesto Beckford



Fragmented Visibility

Mixed-Media Collage

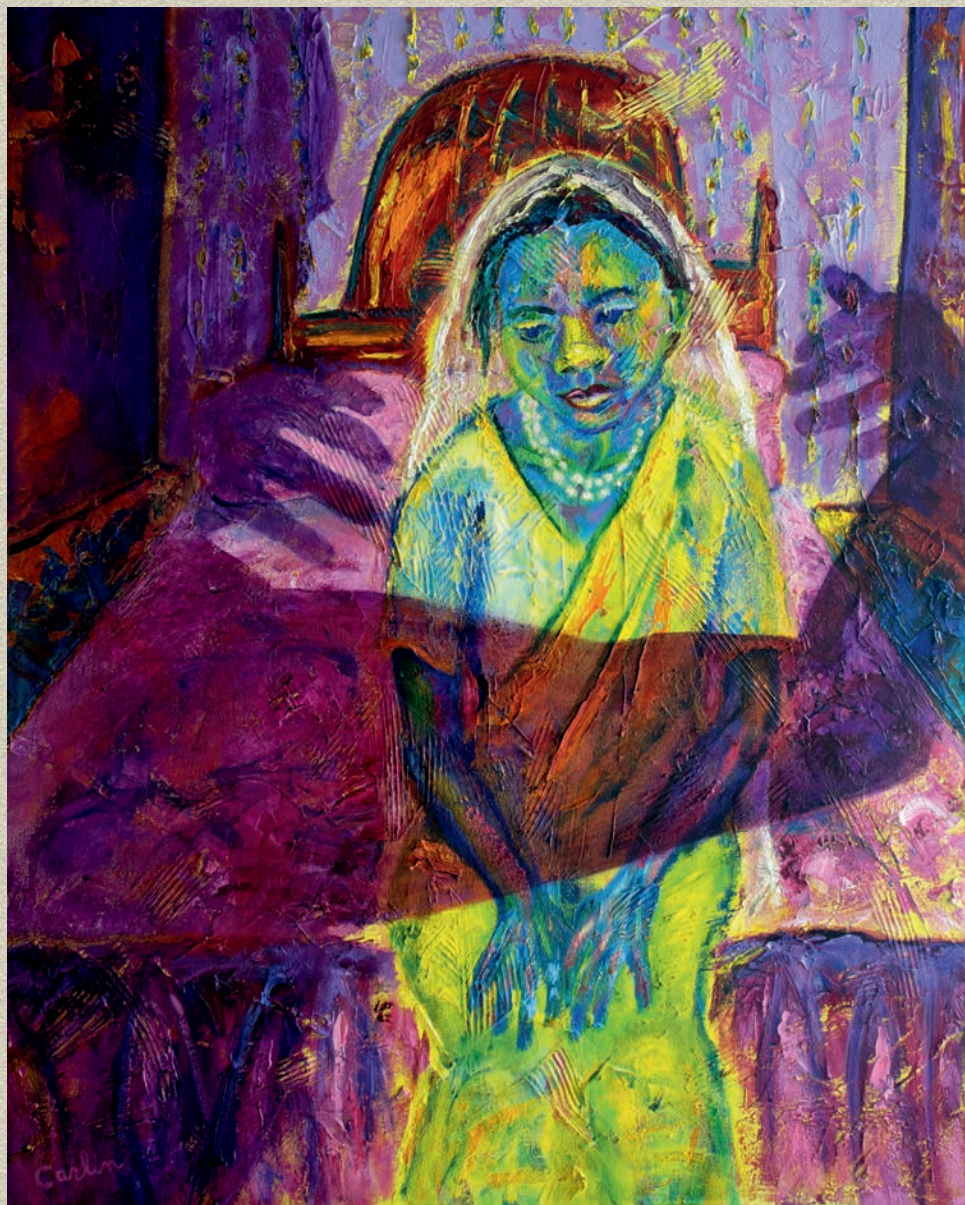
Lilia Cabrera



Metaphor of Resilience

Photography

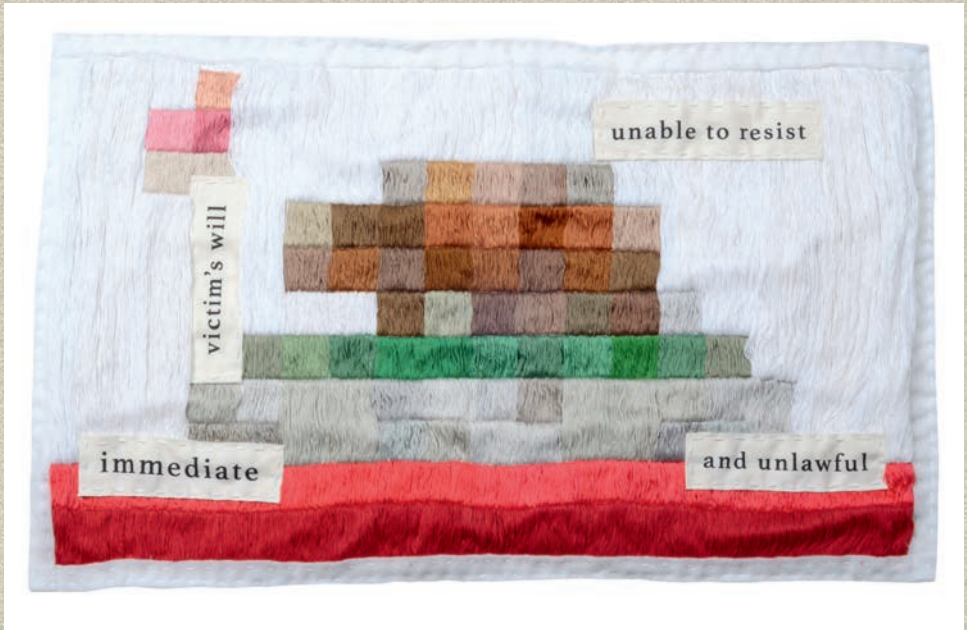
Judith Carlin



I Want My Mommy

Oil & Acrylic on Canvas

Caitie Curtis



California
Hand Embroidery, Felt, Poetry

Al-An deSouza



Navigation Chart

Digital C-print

Elizabeth Gorcey



Effects of War

Oil on Canvas

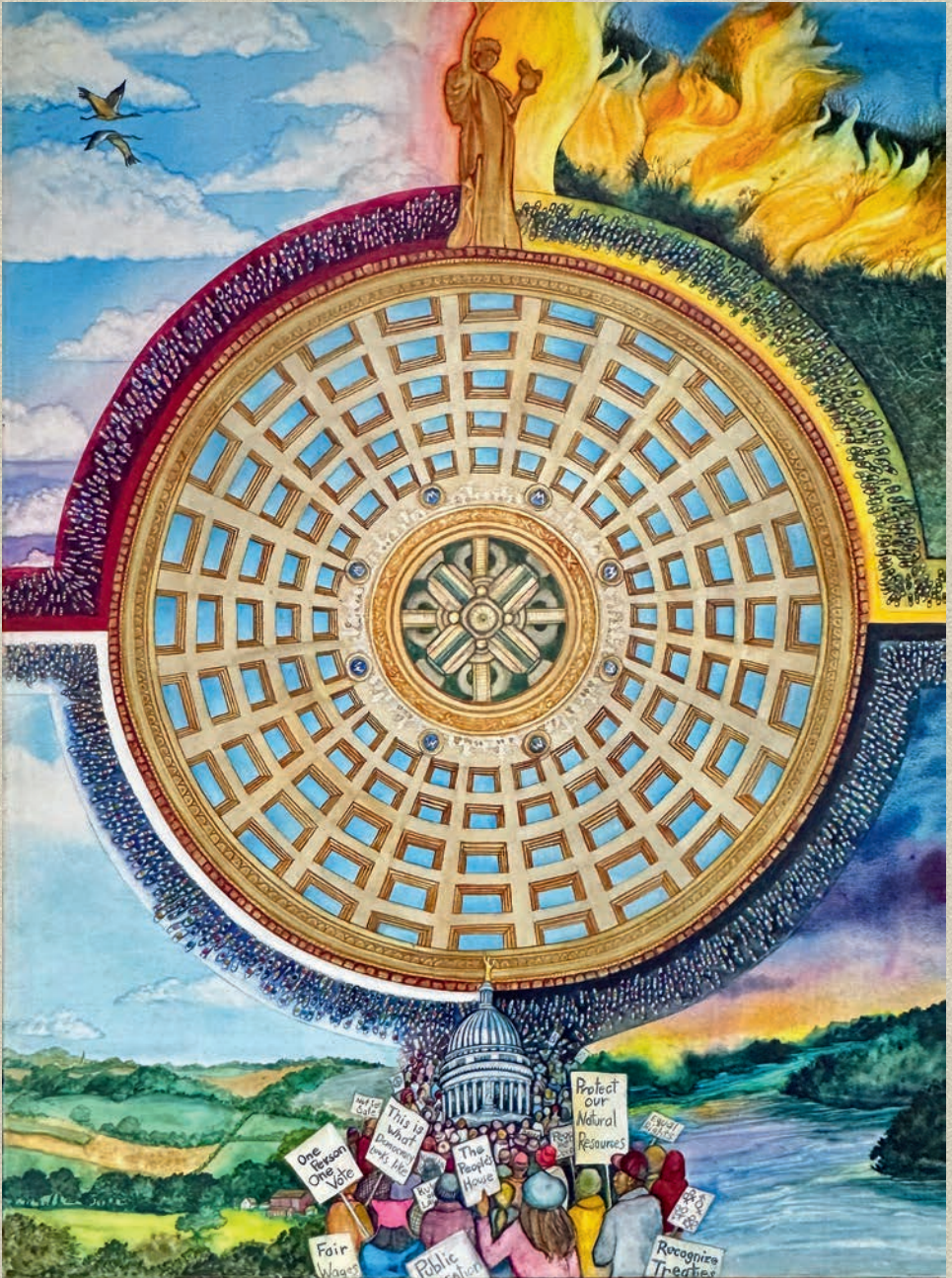
Bryce Holt



1964

Acrylic on Canvas

Helen Klebesadel



Capitol/Capital: Freedom of Assembly

Watercolor on Canvas

Pedro Pérez



The Seven Sorrows of the Gay Heart

Color Pencil on Red Paper

Rajesh Kumar Singh



Black Lungs

Digital Photography

Dr. Rebecca Riley



Emerging from a Half-Life

Mixed-media

Adam Strange



Monument of Corruption

Digital Photomontage

Leitha L. Thrall



Memorial to a Son

Bronze

V.C. Tornado



Land for Lease, Highly Visible Location

Photography

G.E. Vogt



The Most Dangerous World of All

Collage, banned books, matches, ash & gesso

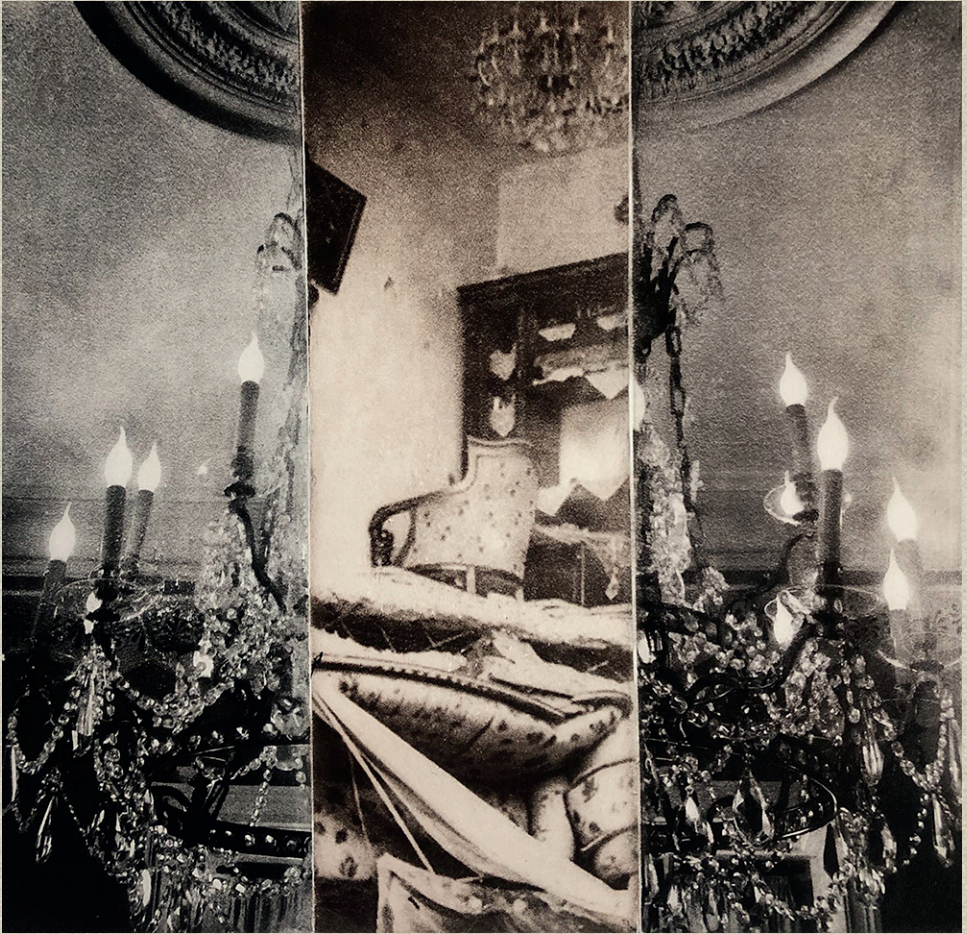
Jerry Weems



The Mob Attack

Oil on Board

Nancy Willis




Syria Dangling/Fawn Brown

Photopolymer Monoprint

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The background of the entire page is a composite image. At the top, the crown and face of the Statue of Liberty are visible, looking over a brick wall. Below the wall, several hands of different skin tones are shown reaching up and touching the bricks. The overall color palette is muted, with a brownish-red tint.

Special thanks to the COS Foundation and the COS Equity & Diversity Action Committee for their generous funding support, which makes events like this possible.

<http://www.humanrightsartexhibit.com>

